

MARY ANDERSON'S SUCCESS.

REVIEW OF HER PERFORMANCES.

Five performances of "A Winter's Tale" and one performance of "The Lady of Lyons" have filled the first week of the engagement of Miss Mary Anderson at Palmer's Theatre. The house has been crowded every time Miss Anderson has appeared, and the success of the production has been most gratifying. It is proposed to change the bill every Saturday night, in order to obtain for the actress and her associates that restful refreshment which is found in diversity of labor; but the Shakespearean comedy will be continued as the chief feature of Miss Anderson's season, during the next five weeks.

This revival of "A Winter's Tale" is an achievement in dramatic art that no lover of the drama can fail to view and consider, without injustice to himself. The piece is one of the most delicate and exquisite creations of poetical genius; it has but rarely been presented upon the stage; and it never, in our time, has been acted so well as it is acted now. "A Winter's Tale" was written in the full maturity of Shakespeare's marvellous powers, and, indeed, many Shakespeare scholars believe it to be the last work that fell from his hand. Human life, as it is depicted in "A Winter's Tale," shows itself like what it always seems to be in the eyes of patient, tolerant, magnanimous experience—the eyes "that have kept watch o'er man's mortality"—for it is a scene of inexplicable contrasts and vicissitudes, seemingly the chaos of caprice and chance, yet always, in fact, beneficently overruled and guided to good ends. Human beings are shown in it as full of weakness; they are as prone to error as they are to do not understand, and of universal propensities and impulses into which they never pause to inquire; almost always as objects of benign pity. The woful nature of human existence is here viewed with half-cherished, half-sad tolerance, yet with the hope and belief that all will come right at last. The mood of the comedy is pensive, but radically sweet. The poet is like the forest in Emerson's subtle vision of the inherent dignity of nature:

"Sober, on a joyous day,
The world's heart is glad."

In doubling the characters of Hermione and Perdita, Miss Anderson took a bold and original course, and this proceeding has been entirely justified by the result. One of the attributes of genius is the faculty of seeing opportunity, and "A Winter's Tale" contains the only opportunity of this kind that occurs in all the works of Shakespeare. The dramatic environment, the dramatic necessities, of Hermione and Perdita are vastly unlike, for example, those of Lady Macbeth—one of the hardest of all parts to play well, because exhibited intermittently, at long intervals, yet steadily constrained by the necessity of cumulative excitement. The representation of Lady Macbeth must be identified with that character, whether on the stage or off, from the beginning of it to the end. Hermione, on the contrary, is at rest, from the moment when she faints upon receiving information of the death of her son. A lapse of sixteen years is assumed, and then, standing forth as a statue, she personifies majestic virtue and victorious fortune. When she descends from the pedestal she silently embraces Leontes, and a few pious, modest, and tranquil lines (there are precisely seven of them in the original, but Miss Anderson has added two, from "All's Well"), and embraces Perdita, whom she has not seen since the girl's earliest infancy. This is their only meeting, and little is sacrificed by the use of a substitute for the daughter in this scene. Perdita's brief apostrophe to the statue has to be cut, but it is not missed in the representation. The dramatic opportunity, however, is not one that can really be utilized, for other scenes of our time are endowed, equally with Miss Anderson, with that exceptional diversity of temperament and those peculiar splendors of physique which are essential for embodying both these characters, each so lovely in a different way and each so distinctly unlike the other. Miss Anderson could not only see the opportunity but could improve it; so that even those who deny to her the faculty of impersonation (contending that she has played Juliet, Calista, and Mrs. Merriells and played them all well) are compelled to concede that she sets Hermione and Perdita in perfect contrast.

To say of Miss Anderson as Hermione that she embodies the ideal of Shakespeare is to make a statement that carries with it the necessity of defining that ideal. One of the most reverent and most acute commentators upon Shakespeare, Mr. James, justly describes the character of Hermione as "exhibiting a dignity without pride, love without passion, and tenderness without weakness." This is exactly true. Hermione was not easily won, and the best thing known about Leontes is that at last she came to love him and that her love for him survived his cruel and wicked ill treatment, chastened him, reformed him, and ultimately blessed him. Hermione suffers the most affliction that a good woman can suffer. Her little son dies, heart-broken, upon the news of his mother's alleged disgrace. Her infant daughter is torn from her breast and cast forth to perish. Her husband becomes her enemy and persecutor. Her honor as a woman is bitterly assailed and vilified. She is subjected to the gross indignity of a public trial. It is no wonder that at last her brain reels and she falls as if stricken dead. The apparent anomaly is her survival for sixteen years, in her last moments, her emotions, as if anything but a forlorn shadow of her former self. The poet Shilley has somewhere recorded the truth that all great emotions either kill themselves or kill those who feel them. It is just here, however, that the exceptional temperament of Hermione supplies an explanatory and much-needed qualification. Her emotions are never of a passionate kind. Her mind predominates. Her life is in the affections and therefore it is one of thought, and very clearly all the facts of the character and conduct of the actress are known exactly how those facts look in the eyes of others. She is one of those persons who possess a keen and just pre-sense of events, who can look far into the future and discern those resultant consequences of the present, which, under the operation of inexorable moral law, must inevitably ensue. She is incarnate nobility, and out of that interior splendor of character, which she has made a democracy, this is the ideal that Miss Anderson has made a living thing.

In Hermione's dress must not only liberate her mental and spiritual nature into a character analogous to her own and with which she is deeply sympathetic, but she must also be thoroughly noble, human, and true. Perdita she needs not, as it happens, make any effort at anything but an instantaneous and complete correspondence between the part and the player. The embodiment is as natural as a sunset. Shakespeare has left no doubt about his meaning in the description of her, and she has constantly depicted her fresh and pliant loveliness, her innate superiority, her superlative charm, while she has made her language and her bearing forthrightly noble, and her soul one of the subtlest and lights thrown upon this character is the reflection of the noble and true in which the story of her mother's death—when "attentiveness wounded" her "till from one sign of dolor to another, she did bleed tears from the flow of her own mind, and the way to finer indication than may be felt in her comment on old Camillo's worldly view of prosperity as a vital essence to the life of the mind."

"I think affliction may subdue the cheek,
But not take in the mind."

The actress shows that she understands this character in every thing that she does. She is full of its meaning, and she embodies it with all the adjuvant vitality of her splendid health and her buoyant temper. Her face is radiant with the glow of goodness and happiness, most exquisite in natural refinement, pliant with sweetness, soft and innocent as a child in its joy, while she is at the same time triumphant in her beautiful youth, yet gently touched with an intuitive pitying sense of the thorny and arduous path that she has made, and the flowers completely bewitches her audience, and she started yet profound endurance of the King's anger in an equal of her own mind, and she made up, indeed, "makes old hearts fresh" to see such a spectacle of grace and joy as she presents in the rustic dance, and the best comment that can be made upon the absolutely appropriate aspiration of Florizel—

"When you dance I wish you
A wave of the sea, that you might ever do
Nothing but that."

"So dance does that," says the grave King Polixenes. "So dance does that," cries the proud fond and delighted shepherd—and that is the conviction as to the acting of Miss Anderson—more strongly than ever impressed on thoughtful judgment—which remains from the prospect of these impersonations. Their value as emblems of a greater value and a higher significance as demonstrations of the guiding light, the cheering strength and the elevating radiance of the thoroughly noble human soul. They embody the conceptions of a poet, but at the same time they illumine an actual incarnation of the spirit of the age, as always in the best of the writings of literature, through they are windows to a sacred temple, and through them you look into a place of peace and thought, and the angels and the faces of the heavens, and sounds are the music of the harp of heaven.

W. W.

TASHER H. MARVIN'S FUNERAL.

The funeral of Tasher H. Marvin took place at Christ Church, Brooklyn, yesterday afternoon. The Rev. Dr. Bacon, pastor of the church, conducted the services and the church was filled with the friends and relatives of Mr. Marvin. Delegations were present from the New York Stock Exchange, the Mercantile Library, the Young Men's Christian Association, Packer Institute and the Polytechnic Institute. The funeral music was sung by a quartet choir.

Among those present were E. C. Deeny, J. C. White, Jr., the Rev. Dr. Hyde, Howard, George Church, James K. Taylor, General Horatio C. Kinn, Edward

T. Bartlett and M. Mitchell. The burial was in Greenwood.

THE VIRGINIA STATE EXPOSITION.

RICHMOND CROWDED WITH STRANGERS—A SHAR BATTLE—JEFFERSON DAVIS'S LETTER.

Richmond, Va., Nov. 17.—Richmond is crowded with strangers. It seems that everybody has come to visit the Virginia Exposition and everything has been done by the managers to make the exposition worth visiting. The greatest difficulty is to find a place to sleep. Every hotel is not only crowded, but is put up in the reading-rooms, in the corridors and in the parlors, to accommodate guests; even private houses are thrown open to accommodate strangers. If the food holds out, everybody who comes will be taken care of. The exposition is a big collection of the products of the soil and of manufactures, including cereals, fruits, wines and brandies and tobaccos, and agricultural implements, machinery, furniture and jewelry. But the principal features are a huge exhibit of minerals from along the Richmond and Danville Railroad, Pain's firework representation of "The Last Days of Pompeii," a part of General Washington's furniture from the Mt. Vernon mansion, the stuffed hide of the horse which "Stone-wall" Jackson rode when he was killed, and relics from the battlefields of Chickahominy, Fair Oaks and Seven Pines.

The most novel schemes of advertising, which may be profitably suggested to the exhibitors at the American Institute Fair, is that of the largest tobacco manufacturers and packers, whose corps of eight negro workers—one woman and seven men—compose a chorus of strong voices, full of melody and sweetness. They entertain crowds of visitors every hour in the day and evening, at the same time giving an exhibition of the preparation of tobacco for chowers and smokers. Their rendering of "Rocked in the Cradle of the Deep," "Grandfather's Clock," and other variations from the original, is delightful and reminds the spectators of the Hampton Jubilee singers.

Wednesday was Masonic Day, when was laid the corner-stone of the new Masonic Temple, to take the place of the hall built in 1785, the oldest edifice in the United States erected for Masonic purposes. The city was full of unformed and unformed Knights Templar from all over the State, and when they learned of others being present from other States, there was an unmistakable fraternal greeting given. The new temple is to be at Broad and Adams sts. After an imposing parade of the Masonic brethren through the principal avenues, the ceremonies of the laying of the corner-stone were begun by Grand Master Drithard. He was followed by the orator of the day, Congressman W. C. P. Breckinridge, of Kentucky.

The most unique feature of the week was the sham battle—a representation on Thursday of the first of the seven days' fight around Richmond. It took place within a view of the grand stand, the field enclosed by the race-track having been thickly planted with pine trees. About 1,000 soldiers in uniform, artillery, cavalry and infantry, from various parts of the State, were divided into two forces called the Offensives and the Defensives, it having been decided to drop the proposition to designate them as Federals and Confederates. The Defensives took up position in the pines at the right of the grand stand and established a picket-line, with a platoon of infantry as a skirmish-line in ambush. A scouting party from the Offensives moved up the race-track in the direction of the pickets, and upon discovery the latter retired for reinforcements. The Offensives again advanced, to meet with a volley of musketry from the Defensive infantry and pickets, and were driven back within their own picket-lines. The artillery of both sides then opened fire, the skirmishers advancing toward each other at the same time. The Offensives were forced to retreat the second time, but upon getting reinforcements, moved upon the Defensives and forced them back. The artillery then opened a general fire, and the Defensive cavalry made a gallant charge and flanked the Defensives' retreating forces. The battle waged hotly for a half an hour, when the Defensives raised the white flag and laid down their arms and the firing ceased. The Defensives were marched off the field by their captors, in front of the grand stand, amid great cheering. It was an excellent representation of a battle.

The fair will continue until November 24. An effort was made to have Jefferson Davis present yesterday, but he declined the invitation for the following reasons: "I have well enough as a reason to omit the hope that I may see my friends of Virginia at some future time, I am now painfully conscious that I could not perform the journey without serious, if not fatal, consequences." "The State," an editorial paper, must have been enjoying a Rip Van Winkle sleep. It introduces this letter of a so-called President of the United States, "President Jefferson Davis." Then it adds: "The following letter was received this morning by Mr. Ashton Starke from President Jefferson Davis."

CAUSE OF THE DURHAM CRASH.

DUE DIRECTLY TO MOB VIOLENCE AT THE ELECTIONS—NORTHERN CAPITAL WAS WITHHELD.

Washington, Nov. 17 (Special).—The failure of the Durham Bank and of Blackwell, the great tobacco manufacturer, of Durham, N. C., has thrown many of the business men of that town and the surrounding region into bankruptcy and seriously crippled many more. Another sad feature of the disaster is the throwing out of employment of many working people at the opening of winter. It seems that the crash was directly traceable to the outbreak of mob violence on the day after the election, one result of which was the unlawful expulsion from Durham of Mr. Jordan and his family because he was an active Republican and had the temerity to be a candidate for a local office. To the Tribune's correspondent a prominent North Carolina man said to-day:

"Blackwell, the great tobacco man, has been the financial backbone of Durham, and the business prosperity of the town depended very largely on his property and success. Some time ago he and the bank directly associated with him became somewhat embarrassed pecuniarily, and when it was made public a loan from Northern capitalists to tide over the difficulty. This was successful. The sum of \$300,000 was obtained as a call loan and an additional sum of \$35,000 was to be furnished as soon as needed. This was all that the Durham men required to keep them on their feet. When the news of the political outbreak reached the Northern creditors they were alarmed, for capital is always and proverbially timid, and they not only refused to supply the promised \$35,000 but demanded the immediate repayment of the \$300,000 already advanced. That caused the crash. The Northern capitalists have been too easily alarmed, but after all it was natural for them not to desire to risk investments in a community where property appeared to be insecure and life itself in danger on account of political disturbances at Durham will do much material harm to the State and hinder its business prosperity."

None of the apologists for the outrage upon Jordan and his family, and the family has been forced to explain why, if he was an incendiary, or incited others to become incendiaries, he was not arrested and tried. The Durham men, however, believe, especially in view of Jordan's summary deportation, that a Durham jury would err on the side of leniency, if it failed to render a verdict of guilty. It is believed that a Northern man and a Republican should be brought to answer for a crime committed against the person or property of a Democrat and inspired by political malice.

TO CHANGE THE ALLEGHANY RIVER.

Pittsburg, Nov. 17 (Special).—John McLaren, Pittsburg lawyer, has suggested a novel scheme to the authorities of Pittsburg and Alleghany City. He wants to turn the Alleghany River into its proper channel. The river separates the two cities. Mr. McLaren's plan is to have the Alleghany leave its present course at Sharpshooter, north of Alleghany City, wind its way through the valleys back Alleghany, and join the Ohio River at Jack's Run. Geologists are credited with saying that this was the original course of the river. The change would make a tract of land about a mile wide and seven miles long, through which the streets of Pittsburg and Alleghany could be made to connect. Twenty years ago a civil engineer suggested that the river be turned back to its original course, but the project was abandoned as impracticable. 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